

**CITY OF LODI
INFORMAL INFORMATIONAL MEETING
"SHIRTSLEEVE" SESSION
CARNEGIE FORUM, 305 WEST PINE STREET
TUESDAY, FEBRUARY 25, 2003**

An Informal Informational Meeting ("Shirtsleeve" Session) of the Lodi City Council was held Tuesday, February 25, 2003, commencing at 7:02 a.m.

A. ROLL CALL

Present: Council Members – Hansen, Howard, Land, and Mayor Hitchcock

Absent: Council Members – Beckman

Also Present: City Manager Flynn, City Attorney Hays, and City Clerk Blackston

B. CITY COUNCIL CALENDAR UPDATE

City Clerk Blackston reviewed the weekly calendar (filed).

SPECIAL CLOSED SESSION MEETING OF THE CITY COUNCIL

At 7:03 a.m., Mayor Hitchcock adjourned the Shirtsleeve Session to a Special Closed Session meeting (NOTE: refer to the Special Closed Session minutes of February 25, 2003).

At 7:46 a.m., Mayor Hitchcock reconvened the Shirtsleeve Session.

C. TOPIC(S)

C-1 "2003-04 Annual Master Plan – Art in Public Places"

Mayor Hitchcock announced that she had a meeting to attend in Sacramento and would not be able to remain for the Shirtsleeve Session. She expressed support for the Art in Public Places Policy and Master Plan and believed it was important to have a balance in the community between youth and adult sports, fine arts, performing arts, and art in public places.

NOTE: Mayor Hitchcock turned the meeting over to Mayor Pro Tempore Howard and left at 7:47 a.m.

City Manager Flynn congratulated and thanked Tea Silvestre, Arts Coordinator, for doing an outstanding job in preparing the 2003-04 Annual Master Plan.

Ms. Silvestre stated that the Art in Public Places policy was adopted in 2001. The administration of the program falls under the Arts Coordinator. Ms. Silvestre reported that she has participated in discussions between Community Center Director Charlene Lange and the City Manager regarding a division of arts and culture. She stated that, until recently, the Arts Coordinator was seen only as the liaison for the Arts Commission. She noted that the Art in Public Places Advisory Board is currently comprised of Arts Commissioners Laura Heinitz and Donna Phillips, Recreation Commissioner Ed Wall, Planning Commissioner Tim Mattheis, and SPARC member Roger Stafford. The Advisory Board has been holding monthly meetings since December.

Ms. Silvestre recalled that a dedication ceremony took place in October 2002 for the Sandhill Crane sculpture in the fountain of the Multi-Modal Station. She commented that this was the City's first public art project. She will be submitting the project for consideration in a national public art review program.

Mr. Flynn suggested that she also include the All Military Veterans Plaza in her submittal.

Ms. Silvestre stated that she is soliciting public comment on the Master Plan prior to it being brought before Council at a regular meeting. She briefly reviewed the goals, objectives, and tasks as outlined in the draft Master Plan (filed). She pointed out that construction and design approved capital projects for 2003-04 are listed in the second section of the Plan. Each project gives 2% of its construction budget to the Art in Public Places fund.

In reply to Council Member Hansen, Mr. Flynn explained that under federal and state guidelines there is an allowance for public art with certain major street projects.

Mayor Pro Tempore Howard noted that the policy states that 2% of development impact fees for individual projects will be used toward art in public places and pointed out that this is one way to determine whether a project would fall under this category. If impact fees were collected, then automatically, a certain percentage is earmarked toward Art in Public Places.

Ms. Silvestre reported that a public comment workshop will be held at 5:30 p.m. today at Hutchins Street Square and tomorrow at 12:00 p.m. The Master Plan will be presented to Council at its April 2 meeting. Once the Advisory Board appoints a Selection Committee, it will scope out the project for the new Police Station and requests for proposals to artists will be sent out.

Referencing page 16, goal 2, Council Member Land noted that it calls for one full-time program manager or coordinator. He asked whether the City will be adding staff to oversee the Art in Public Places program.

Mr. Flynn replied that he is not recommending additional staff this year; however, he stated that in the long run it may be necessary. He suggested that part-time staff provide assistance in the interim.

Ms. Silvestre stated that she has contacted San Joaquin Delta College, University of the Pacific, and Consumnes River College for interns to assist with the program.

Council Member Hansen voiced support for the Art in Public Places Policy and Master Plan. He commented that the effect of public art is subliminal, in that people automatically get a sense of the community from viewing it. He suggested that Ms. Silvestre consider a mural for the walls of the downtown parking structure, and stated that perhaps an artist would be willing to do so for little or no cost to display their work. He also encouraged Ms. Silvestre to apply for grants.

Referencing page 10, strategy 2, second tactic, Mayor Pro Tempore Howard recommended that wording be added to categorize any donated items that an individual would like to have sold, or for the Arts Commission to consider the sale of a donated item for cash purposes to be donated toward a particular project. In addition, she suggested that donated items for display come before the Council for consideration.

D. COMMENTS BY THE PUBLIC ON NON-AGENDA ITEMS

None.

E. ADJOURNMENT

No action was taken by the City Council. The meeting was adjourned at 8:15 a.m.

ATTEST:

Susan J. Blackston
City Clerk

Mayor's & Council Member's Weekly Calendar

WEEK OF FEBRUARY 25, 2003

Tuesday, February 25, 2003

- 7:00 a.m. Shirtsleeve Session
1. 2003 – 04 Annual Master Plan – Art in Public Places (COM)
- Special Closed Session Meeting
1. Conference with labor negotiator, Human Resources
Director Joanne Narloch, regarding Police Mid-Management,
Confidential Professionals, and Fire Mid-Management
- 5:30 – 7:00 p.m. Landd Specialt's Grand Opening and Ribbon Cutting, 16 West
Oak Street, Lodi.
- 6:00 p.m. **Hitchcock, Howard, Hansen, and Land.** Sister City Committee 18th
Annual Installation & Benefit Dinner, Omega Restaurant,
1800 South Cherokee Lane, Lodi. Dinner at 6:30 p.m.

Wednesday, February 26, 2003

- 7:30 a.m. **Howard, Hansen, and Land.** The San Joaquin Partnership &
Business Council, Inc. annual meeting featuring California State
Treasurer Phil Angelides, Manteca Senior Center, 295 Cherry Lane,
Manteca. Hosted Breakfast at 7:30 a.m.; meeting at 8:00 a.m.
- 2:00 – 3:30 p.m. Budget Briefing with State Legislative Analyst Elizabeth Hill,
Carnegie Forum, Lodi.

Thursday, February 27, 2003

- 7:00 – 8:45 a.m. San Joaquin County Leadership Prayer Breakfast, Stockton
Civic Auditorium.
- 4:00 p.m. San Joaquin Council of Governments Ground Breaking
Ceremony, 555 East Weber Avenue, Downtown Stockton.

Friday, February 28, 2003

- 7:30 a.m. Lodi Chamber of Commerce Farm Safety Day,
Grape Festival Grounds, Chardonnay Hall.
- 8:00 – 1:30 p.m. Greater Lodi Area Youth Commission Presents Interactive
Career Day, Lodi Academy Campus, Lodi.

Saturday, March 1, 2003

Sunday, March 2, 2003

Monday, March 3, 2003

Disclaimer: This calendar contains only information that was provided to the City Clerk's office

WORKING DRAFT (Approved by the Arts Commission & Art Advisory Board)
February 13, 2003

ART IN PUBLIC PLACES (AiPP)
2003-04 ANNUAL MASTER PLAN
CITY OF LODI

PREPARED BY

Tea Silvestre, Arts Coordinator

APPROVED BY

ADVISORY BOARD MEMBERS

Tim Mattheis, Planning Commission

Laura Heinitz, Arts Commission

Donna Phillips, Arts Commission

Ed Wall, Recreation Commission

ARTS COMMISSIONERS

Pat Stockar, Chair

Rev. William Crabtree

Annie Falos

James E. Harvey

Laura Heinitz

Hugh Metcalf

Donna Phillips

Sherri Smith

Edie Van Noy

Jennifer Walth

TABLE OF CONTENTS

| | |
|---|-----------|
| INTRODUCTION..... | 3 |
| GOALS FOR 2003-04..... | 5 |
| Summary of Goals and Objectives | 6 |
| Goal 1: Respond Proactively to Art Opportunities..... | 7 |
| Goal 2: Successful Implementation & Management | 15 |
| PROJECTS & BUDGETS..... | 20 |
| APPENDIX | 24 |
| Public Art Project Steps..... | 24 |
| Sample Project Agreement Memo | 25 |
| Task List for 2003-04..... | 26 |

INTRODUCTION TO THE 2003-04 MASTER PLAN

Lodi and Public Art

With the passage of Lodi's Art in Public Places Policy in 2001, the City Council recognized that public art enriches the lives of residents and visitors, as well as promotes the identity of Lodi.

In 2002, the city saw the successful completion and dedication of the program's first official project – the Sandhill Crane sculpture located at the downtown Lodi Train Station.

We are proud of the fact that Lodi is one of the few communities which continually rises to the challenge of balancing those very important quality of life issues for our residents along with being an attractive and exciting destination for our visitors.

Local residents, Californians and international travelers may seek out the pleasures of Lodi for a night, week or lifetime. Businesses in the arts, design, wine, entertainment, hospitality, travel, and property development will invest in Lodi as long as the city continues to be a desirable center of positive growth.

Growth means opportunities. The primary premise of this Master Plan for Art in Public Places is to maintain flexibility and grasp opportunities caused by the dynamics of growth. These opportunities lie within all sectors of the economy—private, public and non-profit. The history of public art in Lodi started in the private sector with the design and construction of the Lodi Arch, the statue in Legion Park, and other early works. Nearly 100 years later, the City will be installing new artwork for its Police Department facility on Elm Street.

Even though the City of Lodi is just beginning to know the power of visual arts in the public realm, there does exist a growing demand and respect for visual art in public venues – the Veteran's Memorial, the Sandhill Crane sculpture, as well as various murals on privately-owned buildings all testify to this new outlook.

Public Art validates a citizen's belief that the city matches their life style. Lodi is their home. **This value of art, design and creativity is the future of economic success** according to Carnegie Mellon University professor of economic development, Richard Florida.

In his theory, cities must attract the new "creative class" with stylish neighborhoods, an arts scene and a minority-friendly atmosphere -- or they will go the way of Detroit. Civic investment in satisfying the needs of this citizen group will support the future of all citizens.

In Lodi, creativity and innovation have long been a part of the city. Respect and value for historical architecture and design are essential to its definition. Through partnering with the creative institutions and city agencies, public art should take its significant place as a memorable experience and image for citizens and tourists.

GOALS for 2003-04

Lodi's program goals for this or any year fall under the following two general priorities:

1. To respond proactively to all art opportunities
2. To successfully implement all art projects

The following plan addresses these goals and calls for specific strategies, tactics, and administrative procedures that when attained, will ensure a successful program, maintain consistency with the approved policy, and facilitate understanding of the program's processes.

The plan also outlines upcoming public art projects and their budgets and includes a detailed appendix of sample documents and reference materials.

SUMMARY OF GOALS/OBJECTIVES/STRATEGIES

GOAL #1: RESPOND PROACTIVELY TO ART OPPORTUNITIES

🏠 Objective A: Partner for impact

- Strategy 1: Develop and Administer Simple Methods for Contribution by the Private Sector
- Strategy 2: Develop and Administer Simple Methods for Contribution by Non-Profit Sector
- Strategy 3: Assist and Advise Other Agencies
- Strategy 4: Collaborate with Applicable Agencies

🏠 Objective B: Expand access to public art opportunities

- Strategy 1: Educate the public about public art
- Strategy 2: Encourage art donations
- Strategy 3: Ensure Public Art is physically accessible

🏠 Objective C: Positively reflect Lodi's unique identity

- Strategy 1: Include Temporary, Changing Public Art
- Strategy 2: Promote Lodi's AiPP Selection Criteria
- Strategy 3: Plan for Lasting Artworks

GOAL #2: SUCCESSFUL IMPLEMENTATION AND MANAGEMENT

🏠 Objective A: Institutionalize the program

- Strategy 1: Establish Financial and Budgetary Agreements
- Strategy 2: Ensure timely transfer of all required AiPP dollars
- Strategy 3: Facilitate Communication between Parties
- Strategy 4: Plan Proactively for AiPP Projects
- Strategy 5: Ensure Proper Artwork Maintenance and Conservation
- Strategy 6: Ensure Qualifications of Selected Artist

GOAL #1: RESPOND PROACTIVELY TO ART OPPORTUNITIES

OBJECTIVE A: PARTNER FOR IMPACT

Strategy 1: Develop and Administer Simple Methods for Contribution by the Private Sector

In the early days of Lodi, as well as in other parts of the country, the historic details of Victorian and Deco architecture were *required necessities* of a successful hotel, theater, club or apartment building. Today, renovated hotels utilize historic or modern art and design as features to attract their clients and to add to the overall flavor of a city. These are opportunities grasped by the private sector responding to the investor, resident and tourist from all continents.

Many leaders and arts supporters in the private sector recognize the value of public art in creating the atmosphere of a dynamic, creative city where people want to live, work and play. This lively atmosphere increases the value of private land and property in the city. These individuals and businesses would welcome simple methods to foster the positive atmosphere through public art.

Tactic: Using matching fund grants and/or donations from the private sector encourage the following:

- ☐ The purchase and display of artworks in the public areas of new private developments.
- ☐ The design and lending of sites for new public art on private property.
- ☐ Private sector contributions for public projects in close proximity to each other.
- ☐ Donations or loan of existing artworks to be sited on private or public lands.
- ☐ The display of works by *local* visual artists in restaurants, cafés, and other unique venues in the central district.

Strategy 2: Develop and Administer Simple Methods for Contribution by the Non-Profit Sector

In the last few decades, the non-profit sector has found its successful niche in the public art realm around the country. Organizations in other cities have helped revitalize downtown areas by displaying paintings, sculptures and other art works in a variety of vacant storefront windows. Museums, performing arts groups and educational institutions also utilize public art projects to enhance their

programming, outreach and public awareness. In each case, the formal and informal groups found opportunities and made them happen.

Tactic: Collaborate with and encourage local non-profits to utilize visual artists and public artworks as a vehicle to take their messages to the general public.

Tactic: Collaborate to enhance the public education and celebration regarding new public artworks through relevant exhibitions or performances at unique venues. (Example: the Lodi Public Library could display the educational materials created for the art located at the Train Station.)

Tactic: Discover co-programming opportunities that would allow the public art program to collaborate with non-profits and bring media attention and street-level awareness to those organizations.

Strategy 3: Assist and Advise Other Agencies

Encourage other city agencies and organizations to utilize artists to achieve their goals. AiPP will be a resource for locating artists and designers that could provide various needed services.

Tactic: Be attentive to the needs of other city and non-city agencies and propose methods to solve their needs via public art. (Examples: Bird habitat restorations, gateway signage, pump station visual screens.)

Tactic: Provide quick response to art requests. Welcome and facilitate quick responses to proposals from many sectors including the Planning Commission, City Departments, other governments and the private and non-profit sectors.

Response can be in the following forms:

- ☐ Manage artist selection process.
- ☐ Assist the private sector with navigating City government
- ☐ Manage the contract for an artist selected by another agency or group
- ☐ Partial funding

Tactic: Develop a list of local artists and their skills. Utilize an artist registry for the City of Lodi, San Joaquin County, State of California and others.

Tactic: Maintain a complete list of on-call consultants, architects, public art consultants and art curators.

Tactic: Promote the use of AiPP and Arts Commission as resources via employee newsletters and other forms of grassroots media.

Strategy 4: Collaborate with Applicable Agencies

Tactic: Keep communications between city agencies and AiPP open. Annual presentations on plans, goals and proposed projects to each other should be made.

Tactic: Maintain strong review process by AiPP and support organizations that promote good design in Lodi. This will allow the program to maintain quality within an open system.

Tactic: Work with Community Development Department to integrate AiPP criterion into SPARC checklists for review of projects. This will assist in the institutionalization of AiPP, so that every project review incorporates the investigation of possible AiPP assistance with matching grants.

OBJECTIVE B: EXPAND ACCESS TO PUBLIC ART OPPORTUNITIES

The AiPP Program will encourage the all sectors to participate in public art.

📋 Strategy 1 : Educate the Public about Public Art

Given the current, limited art collection of Lodi, the AiPP program could lead the development of public information regarding esthetic interests.

In addition to stand alone publications, public art should be included with urban walking tours, art museum/art gallery tours and general tourism materials.

Tactic: Digitally document existing artworks for easy sharing. AiPP staff will develop and update every two years, a set of publication quality digital photographs of existing artworks. The photographs would be incorporated into electronic files and available on CD ROM and other tourism promotional materials.

Tactic: Create and distribute printed and electronic materials to educate the public. Include information about

- ☐ The Public Art process
- ☐ Existing works of Public Art
- ☐ Future Public Art opportunities

Tactic: Create urban walking tours. AiPP, working with other groups, requests incorporation of public art into a series of on-line and printed walking tours presented by Wine and Visitors Center and the Chamber of Commerce.

📋 Strategy 2: Encourage art donations from private parties

Tactic: In conjunction with various city departments, develop a list of sites appropriate for donations, and request pre-approval from the agencies involved.

Like the exhibition halls of a Convention Center in bigger cities, various public spaces in Lodi could be identified as locations for donations of permanent public art. Individuals, corporations, non-profits or groups of artists would utilize the pre-approved "locations."

Tactic: Establish procedures for accepting donations or memorial gifts of artworks.

Tactic: Create and distribute materials encouraging donations or memorial gifts of artworks for display in pre-approved locations.

❏ **Strategy 3: Ensure Public Art is accessible.** If the art will enhance the quality of life of the citizens, it must be available. This seems obvious and not many public art projects are behind locked gates in the USA, but frequently a true evaluation of the numbers of people and drama of the artwork is not made.

Tactic: Instruct Selection Committees that public art shall be easily accessible and seen by a broad range of citizens everyday. If at all possible, public art should be situated so that it is visible from the street.

Tactic: Devise methods to ensure public art is placed at diverse sites and as much as possible, distributed evenly around the entire City.

OBJECTIVE C: REFLECT LODI'S UNIQUE IDENTITY

The City of Lodi is a dynamic, vibrant community with unique physical attributes of its historic architecture, wineries, and prime geographic location in the state of California.

Art in Public Places programs around the world discover goals that reflect the general values and cultural aspirations of the communities they serve. But the very best add a layer that sparks a flowering of creative works that add richness to the specific character of a place or city.

Public art has and must continue to energize Lodi by consistently revitalizing its uniqueness. Energy and events come in two packages for public art: "place energy" and "event production."

In place energy, permanent art contributes to the dramatic spirit of the street, park or plaza. The downtown district creates their own sort of public art in signs, architecture, entrances and people waiting on the sidewalk.

Of course, place energy can be quiet. Public art enhances space and gives it purpose. The Veteran's Memorial is Lodi's most poignant example.

❏ Strategy 1: Include Temporary, Changing Public Art

"Event production" is the support and creation of temporary activities. The summer Festival Season needs events like "Art on the Square" to bring visitors to Lodi. As the festival's reputation in the art world grows, many large and small art installations in gardens, hotel rooms, storefront windows, empty buildings and on sidewalks will begin to spring from nowhere to welcome visitors to Lodi during the summer months.

Tactic: Contribute temporary public art to annual festivals and celebrations like Art on the Square and the Grape Festival.

Tactic: In conjunction with other departments and public comment, develop a list of proposed permanent sites for changing artworks.

The AiPP program would create the infrastructure for temporary, changing artworks in different media. These sites and technologies could be associated with other events and organizations or as stand alone events.

Strategy 2: Promote Lodi's AiPP Selection Criteria

Our cultural arts define our community in so many ways. It is our heart and soul. The Art in Public Places policy establishes nine criteria for the selection of artworks, of which three are artistic: appropriateness to the site, quality of the work and reflection of the variety of artistic expression.

These criteria are basic to "any public art program anywhere," but are not particular to Lodi. The City's program should identify those attributes that will contribute over time to a rich set of characteristics that specifically represent Lodi.

Tactic: Establish selection criteria that reflect the unique identity of Lodi. In order to ensure that public art reaches the above goals, selection committees will be instructed to choose artists and works that meet the following criteria:

- ❑ **Beautiful.** For those people that value art as part of their selection from the menu of civic qualities, not just any art will succeed. Lodi artworks are focused between two timelines: high quality architectural design starting with the Victorian period and the best of very contemporary, museum quality artworks. Artworks shall fit into the City's architectural designs and be suitable for showcase in a contemporary art museum.
- ❑ **Vibrant.** Vibrant is a word about interaction: people with people and people with the environment. Bright colors, motion, electric lights and "playing with the art" are examples of ways to contribute to the energy of a place. Changing activities like temporary artworks add to curiosity about a place. The vibrancy can contribute to public safety as proven in CPTED (Crime Prevention through Environmental Design) principles that space is safer when it attracts a diverse group of people. Artworks should include aspects of energy and provide attention to the place they are housed.
- ❑ **Uncommon.** "Uncommon" is the best goal for Lodi. This word expresses what is expected by both the visitor and resident. Everyone hopes to see something special or unique in Lodi during a night out on the town. The word suggests "innovation" and "creativity" and may lead to "an attraction." It requires brave artistic risks and looking outside current ideas to stay ahead of the curve.
- ❑ **The Moment.** The moment is some image or experience that sticks in the human memory. The moment is usually thought of as a big "wow" like standing at the foot of the Statue of Liberty. But a

moment can also be one of intimacy such as a secret place to watch a sunset. Each person has these remembered images and feelings that were discovered in childhood or elder years.

- ❑ **Center of the State.** The body of artworks that the city collects or supports can reflect its position at the center of the State. In Lodi, people from all places expect to make connections with people and things from all places. Lodi Art in Public Places can celebrate this fact.
- ❑ **Modern Vintage Acquisitions.** With the wide range of architectural examples from the late 19th and early 20th centuries, Lodi is the premiere location to experience modern 20th century architecture and design. Lodi Art in Public Places could follow in this tradition with the purchase of historic modern works or new artworks that learned from the traditions of earlier eras.

🔧 **Strategy 3: Plan for Lasting Artworks**

Maximizing the City's investment is a unique civic animal among government programs. Government services tend to be positive improvements in the beginning and then decrease in value. For example, the school system has an immediate positive effect on the children, but in the long-term, the majority of children as adults move to new cities. A new fire station provides better service to the community right away, but loses value when technology changes.

The Lodi AiPP program can have BOTH an immediate positive affect on the city and then *increase* in value overtime.

Planning for Art in Public Places should conceptually be divided into two parts. Only a few cities such as Seattle and recently Philadelphia exploit the tremendous civic potential in planning, making and installing the artwork. Most cities do exploit the dedication, image and reputation of the artworks once in the public realm. But it is a rare, perhaps unknown, for a city to plan the civic value of both making the artwork and living with the artwork.

Lodi is the place to take on the immediate and long-term value of public art. Connections to the media and regional arts events throughout Northern California ensure our ability to capitalize on new projects. The experience of cities throughout the region is available to call on, and guarantees knowledge about how long-term care and media promotion of artworks can benefit our city.

Tactic: In developing requirements and scope of future projects, Selection Committees will keep in mind the following criteria:

- ❑ **Ability to Maintain.** Nothing can decrease the quality of life and attitudes of the citizens in a city like poor maintenance and repair of artworks. The City and the department or agency that houses the piece must understand the requirements of future care and maintenance before accepting the artwork.
- ❑ **Exclusive.** Every project should be considered for its immediate impact on groups of citizens, the cultural tourists and/or the media. Projects can be planned to grab attention through a variety of means. (Examples: Collaboration with particular groups of citizens to create or commission the artwork; competitions for a significant work with state-wide concerns; artworks focusing on popular local events.)
- ❑ **Long Term Value.** Before starting a project, it should be shaped to create a long-term impact. This fits easiest into permanent artwork. But temporary works can also create a long-term memory. Goals for long-term value include: increasing the economic value of the artwork itself by selecting the best artists; on-going contribution to the perceived quality of Lodi's geographic territory resulting in higher property values; visual image for civic promotion to certain markets; and re-telling a story important to the place.

GOAL #2: SUCCESSFUL IMPLEMENTATION AND MANAGEMENT**OBJECTIVE A: INSTITUTIONALIZE THE PROGRAM**

The Art Advisory Board recognizes that the City's existing public art policy is a good one, but in order to manage that program successfully, the program requires (1) supportive directions for compliance from the Office of the City Manager, (2) a reliable, consistent budget and (3) at least one full-time program manager or coordinator.

With these elements, cities across the United States have instituted public art programs that run relatively smoothly and contribute positively to the municipality. Above all other objectives, the AiPP program requires those three features.

It is very important to recognize that from time-to-time, public art will not be accepted fully by various non-art agencies or consultants such as architects and engineers. The resulting administrative discomfort is normal. The following recommendations will help mitigate any potential problems.

❏ Strategy 1: Establish Financial and Budgetary Agreements

The AiPP program requires a series of agreements on the fiscal budgeting and management primarily between the AiPP staff, Capital Improvement, Finance and Budget.

The City Manager's Office may be required to resolve certain issues. A recent opinion by an interested party stated that the policy's language regarding eligible construction costs needs to be clarified.

Tactic: Clarify the policies and procedures to calculate and verify the 2% of appropriate construction projects.

Tactic: Elaborate on, clarify and distribute the policy and procedures in terminology appropriate to construction project cost estimating.

Tactic: Amend the AiPP Policy by adding any such clarifications of the qualifying costs for 2% calculation.

Tactic: Establish methods for timely coordination, review and verification of 2% calculation between Public Works and AiPP.

- ❑ **Strategy 2: Ensure timely transfer of all required AiPP dollars.** The City's Policy call for Finance to transfer all appropriated AiPP moneys to Public Art Fund within 30 days of City Council action.

Tactic: Develop and distribute standard language for the appropriation and transfer of AiPP monies for all eligible construction projects.

Tactic: Include AiPP as a chapter in the City's capital budget. With the implementation of the proposed annual capital budget appropriation, base funding for AiPP monies should be appropriated and transferred simultaneously. Fund 12141 would be annually presented to the City Council as a chapter of the annual capital budget.

- ❑ **Strategy 3: Facilitate Communication between Parties**
Excellent communication (written and verbal) and clear responsibilities have very positive implications in management of artworks created for new buildings, landscapes and infrastructure.

Tactic: Create a Project Agreement Memo (PAM) for each project. (see Appendix, *Sample PAM*). The PAM should be signed by the AiPP staff, Public Works staff and other appropriate departments. At a minimum, the PAM should include the following:

- ❑ Financial responsibilities.
- ❑ Management responsibilities.
- ❑ Related contractual responsibilities of the artist and architect/engineer.
- ❑ Definition of the potential or actual scope of the art project.
- ❑ Dispute resolution method.

Tactic: Coordinate schedules. Through the leadership of particular project managers, create coordinated schedules with milestones and deliverables for the artist, architect and contractor for each project.

Tactic: Establish contractual language. Through the leadership of the Public Works Office and the City Attorney, develop appropriate contractual language for the A&E contract and Bid Documents relating to responsibilities for coordinating with artist's work.

- ❑ A&E contract will delineate time and services to be provided
- ❑ Bid Documents will describe AiPP coordination with and site access for the artist and his/her team.

Tactic: Develop an Intranet AiPP Database. An on-line database will be developed for AiPP project information and scheduling with access

from AiPP, Public Works, artist, architect, contractor and other agencies.

❏ Strategy 4: Plan Proactively for AiPP Projects

The Art in Public Places program should collaborate with other departments in mid- and long range plans to improve the urban and natural environment of Lodi.

This collaboration will set in motion (before a construction project is fully scoped), the methods by which art can enhance the objectives of the building or space.

Tactic: Include AiPP staff early in the capital project planning process. If a capital project is deemed appropriate for placement of public art, the artist(s) should be hired to start during programming by the A&E team and not later than schematic design.

NOTE: In order to pay for these services, it will be necessary to budget 2% of design budgets toward AiPP projects, or advance the monies from construction budgets.

Tactic: Establish an annual planning process to review the future plans of various departments and to discuss potential mutual benefits of an arts project. Applicable agencies include, but are not limited to: Community Development, Public Works, Tourism and Convention Bureau.

❏ Strategy 5: Ensure Proper Artwork Maintenance and Conservation

Throughout the United States, municipalities are struggling with the funding of maintenance of historical and modern public artworks. Money for care is an absolute necessity as delayed conservation results in dramatically escalated costs or devaluation of a collection.

Tactic: Inform City departments that house public art on the policy requirement to budget for proper maintenance of pieces under their control.

Tactic: Set acceptable levels of annual maintenance costs for any new artwork.

Tactic: Require artists to present a maintenance schedule during the proposal process outlining required materials and estimated costs. If costs exceed the pre-set limit, the Advisory Board would need to establish, accept, and fund any costs above the pre-set levels.

Tactic: Establish funding for first year's maintenance. Within the AiPP Budget, establish an annual appropriation for the first year of a completed project's maintenance and repair. Continued maintenance and repair must then be part of the annual budget of the department housing the artwork.

Tactic: Create and distribute an Interagency Maintenance Agreement. AiPP staff and the agency responsible for facility maintenance surrounding a particular artwork will agree on the duties of each agency. These agreements prevent both neglect and sincere, (but damaging) maintenance by unprofessional staff. Agreements would include:

- ☐ A drawing showing the areas of AiPP maintenance and facility staff maintenance responsibilities.
- ☐ The date of an annual meeting between AiPP and on-site facility staff.

Tactic: Survey the City's art collection. Beginning this year, and continuing at least every ten years, professional art appraisers and conservators will survey all City artworks. The first survey would be more extensive as it must establish the ownership of any portable artworks in City Hall and other facilities. The report will include the following:

- ☐ Current market value and replacement value of the artwork.
- ☐ Each artwork's current physical condition with photographs and required repairs.
- ☐ Schedule for inspecting each artwork.

Strategy 6: Ensure Qualifications of Selected Artist

Finding the right artist for a new artwork is the single most important step in the AiPP program. The key to success is three-fold: (1) knowing what you want, (2) contacting artists with those skills and (3) forming a selection panel with the ability to creatively match the needs with the talent.

Tactic: Create a database of pre-qualified and interested artists. The AiPP staff would lead the effort to compile and edit the current database into a single list of artists interested in public art. This database would form the basis of postal service mailings and e-mail notices of open calls for public art.

Tactic: Finding the Best. For each project, the AiPP staff could take time as needed, to contact museum curators, gallery owners and other

public art programs to seek out recommendations of artists with the required talents.

2003-04 PROJECTS AND BUDGETS

The following figures are based on policy allowances and approved capital budget figures.

Monies presently allocated for artists' services reflect what is allowed by the policy, but do not necessarily represent what will be spent on any given project – these are the figures that the Advisory Board and Selection Committees must stay within (**i.e., Monies not spent on artists' services for any given project may be reallocated to a new project**).

CONSTRUCTION-APPROVED CAPITAL PROJECTS

The following projects have been approved for construction by City Council.

1. Appropriations for the **Police Department** facility at Elm Street allow for a total of \$217,888 to be spent on the public art component. These monies will be spent as follows:

| Artist's Services | Selection Process | Model/ Design Fees | Publicity | Education | Plaques | Dedication |
|-------------------|-------------------|--------------------|------------|------------|----------|------------|
| Not More Than | | | | | | |
| \$200,000.00 | \$3,000.00 | \$3,000.00 | \$3,000.00 | \$3,500.00 | \$500.00 | \$4,888.00 |

The project's theme† will be: "In this Place...On this Day..." and Requests for Proposals (RFPs) will be sent to qualified artists upon approval of this plan by City Council.

DESIGN-APPROVED CAPITAL PROJECTS

The following projects have been approved for design by City Council.

1. Appropriations for the **Animal Shelter** call for a total of \$78,021. These monies will be spent as follows:

| Artist's Services* | Selection Process | Model/ Design Fees | Publicity | Education | Plaques | Dedication |
|--------------------|-------------------|--------------------|------------|-----------|----------|------------|
| Not More Than | | | | | | |
| \$70,000.00 | \$750.00 | \$2,000.00 | \$3,000.00 | \$500.00 | \$500.00 | \$1,271.00 |

* Artist's services will include all artist fees, conception, design, fabrication, associated utilities, and transportation and installation costs.

† Themes were chosen by the Advisory Board after consultation with departments that will house the art.

The project's theme will be: "All Creatures Great and Small" and RFPs will be sent to qualified artists upon approval of this plan by City Council.

2. Appropriations for **DeBenedetti Park** call for a total of \$181,000. These monies will be spent as follows:

| Artist's Services* | Selection Process | Model/ Design Fees | Publicity | Education | Plaques | Dedication |
|--------------------|-------------------|--------------------|------------|------------|------------|------------|
| Not More Than | | | | | | |
| \$181,000.00 | \$3,000.00 | \$3,000.00 | \$4,000.00 | \$2,500.00 | \$2,500.00 | \$4,000.00 |

The project's theme is yet to be determined and RFPs will be sent to qualified artists upon approval of the construction budget by City Council.

3. Appropriations for the **Indoor Sports Complex** call for a total of \$181,000. These monies will be spent as follows:

| Artist's Services* | Selection Process | Model/ Design Fees | Publicity | Education | Plaques | Dedication |
|--------------------|-------------------|--------------------|------------|------------|------------|------------|
| Not More Than | | | | | | |
| \$181,000.00 | \$3,000.00 | \$3,000.00 | \$4,000.00 | \$2,500.00 | \$2,500.00 | \$4,000.00 |

The project's theme is yet to be determined and RFPs will be sent to qualified artists upon approval of the construction budget by City Council.

4. Appropriations for the **Aquatics Center** call for a total of \$118,000. These monies will be spent as follows:

| Artist's Services* | Selection Process | Model/ Design Fees | Publicity | Education | Plaques | Dedication |
|--------------------|-------------------|--------------------|------------|------------|----------|------------|
| Not More Than | | | | | | |
| \$108,000.00 | \$1,000.00 | \$2,000.00 | \$3,000.00 | \$1,500.00 | \$500.00 | \$2,000.00 |

The project's theme will be: "From Water Springeth..." and RFPs will be sent to qualified artists upon approval of the construction budget by City Council.

DESIGNATED CAPITAL PROJECTS

The following projects have been designated by the City Manager for possible future construction:

| Project | 2002-03 Budget | 2003-04 Budget | Public Art % |
|---------------------------------|----------------|----------------|--------------|
| Downtown Street Improvements | 160,000 | 281,500 | 8,830 |
| Major Street Expansion Projects | 1,630,000 | 3,730,000 | 107,200 |
| Lodi Lake Central Improvements | 0 | 1,200,000 | 24,000 |
| Electric Utility Building | 2,000,000 | 5,000,000 | 140,000 |
| Electric Substation Building | 188,625 | 419,950 | 46,124 |

OTHER INCOME AND EXPENDITURES

In addition to the capital projects outlined above, the Public Art Fund receives 2% of all Development Impact Fees paid to the City. For the fiscal year 2001-02, these monies totaled \$52,248.

To date, the Fund has accumulated a total of \$89,914.00. Currently, the fund balance is \$84,207 due to expenses incurred from the public art piece at the Lodi Train Station (Sandhill Crane sculpture).

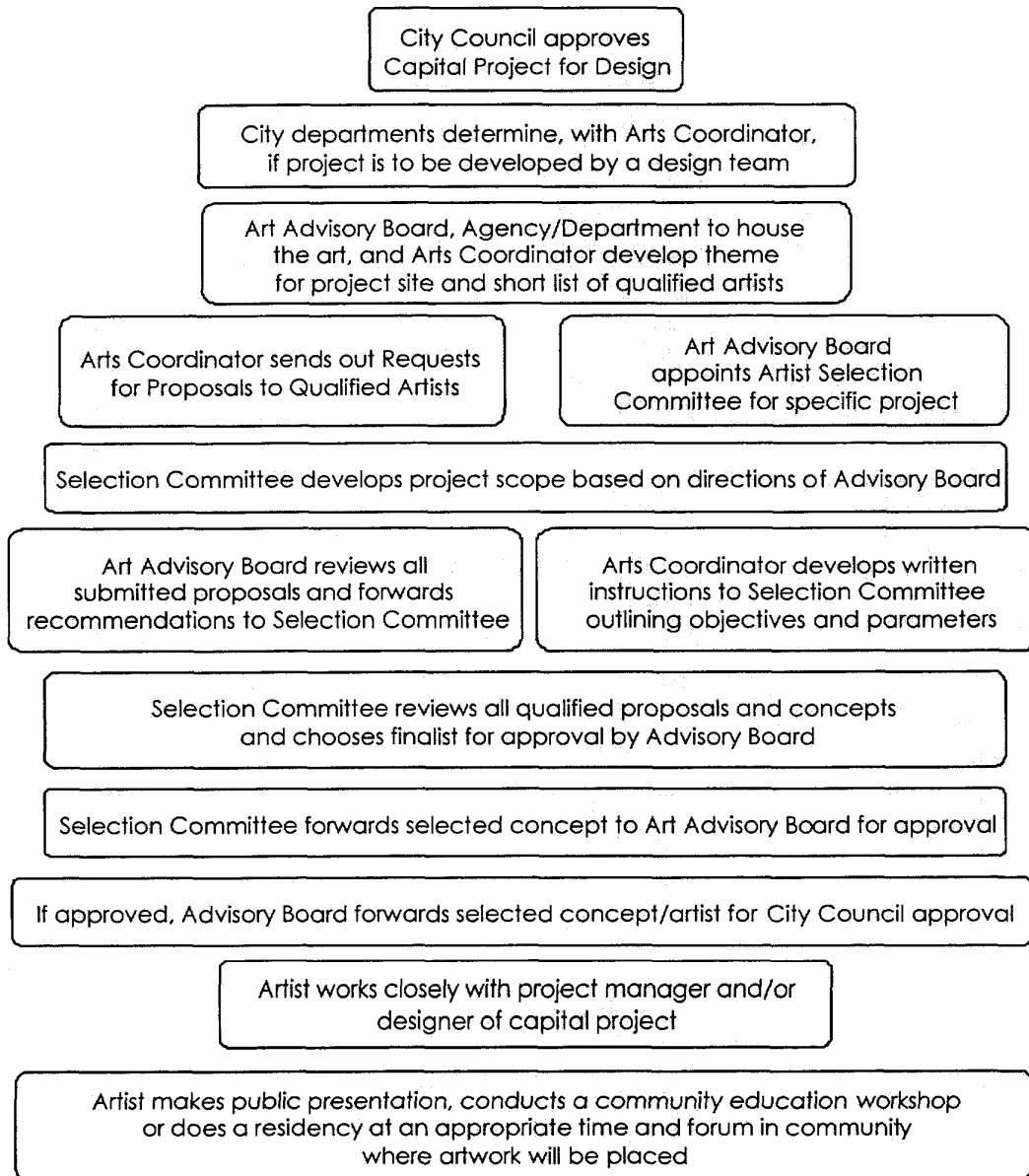
In order to accomplish the goals of the policy, the Fund will seek to spend the current and future balance as follows:

| | 2003-04 | Percentage |
|----------------------------------|-----------------|-------------|
| Matching Project Grants | \$74,958 | 89% |
| 1 st Year Maintenance | \$842 | 1% |
| Education and Publicity | \$8,407 | 10% |
| TOTAL: | \$84,207 | 100% |

Administration

Budgetary administration is the responsibility of the City's Arts Coordinator. All expenditures posted to the Art in Public Places account (No. 1214001) must be approved by signature of the Arts Coordinator and the City Manager.

Public Art Project Steps



Each public art project will differ, but most timelines will run *at least* 12 to 14 months (from start to finish).

SAMPLE PROJECT AGREEMENT MEMO (PAM)
PROJECT NAME

**Department Head* Arts Coordinator * City Manager * Public Works *
 Finance * Capital Project Manager ***

With regard to the above-name project, all parties agree and understand to the following items:

- ☐ FINANCIAL (budget elaborated)
- ☐ MANAGEMENT
- ☐ CONTRACT
- ☐ SCOPE OF PROJECT
- ☐ DISPUTE RESOLUTION

Date:

| | |
|---------------------------------------|---|
| For the Lodi Police Department | For the City Of Lodi, Arts & Culture |
| By: | By: |
| Jerry Adams, Police Chief | Tea Silvestre, Arts Coordinator |
| | |
| For the City of Lodi | For the Department of Public Works |
| By: | By: |
| Dixon Flynn, City Manager | Richard Prima, Director |
| | |
| For the Department of Finance | For the Project Manager |
| By: | By: |
| Vicky McAthie, Director | Project Manager |

TASK LIST FOR 2003-04 (from Tactics)

Once this document is final and approved, a timeline will be created to accompany the task list.

- ☐ Create and distribute materials to promote the availability of matching fund grants for the private and non-profit sectors.
- ☐ Create collaborations with local non-profits to utilize visual artists and public artworks as a vehicle to take their messages to the general public.
- ☐ Discover co-programming opportunities that would allow the public art program to collaborate with non-profits and bring media attention and street-level awareness to those organizations.
- ☐ Develop methods to solve the needs of other city and non-city agencies via public art.
- ☐ Develop and maintain a list of local artists and their skills.
- ☐ Develop and maintain a complete list of on-call consultants, architects, public art consultants and art curators.
- ☐ Promote the use of AiPP and Arts Commission as resources via employee newsletters and other forms of grassroots media.
- ☐ Keep communications between departments and AiPP open.
- ☐ Maintain strong review process by AiPP and support organizations that promote good design in Lodi.
- ☐ Digitally document existing public artworks for easy sharing.
- ☐ Create and distribute printed and electronic materials to educate the public.
- ☐ Create and distribute information on urban walking art tours.
- ☐ In conjunction with various city departments, develop a list of sites appropriate for donations, and request pre-approval from the agencies involved.
- ☐ In conjunction with other departments and public comment, develop a list of proposed permanent sites for changing artworks.
- ☐ Establish procedures for accepting donations or memorial gifts of artworks.
- ☐ Create and distribute materials encouraging donations or memorial gifts of artworks for display in pre-approved locations.
- ☐ Discover ways to contribute temporary public art to annual festivals and celebrations like Art on the Square and the Grape Festival.
- ☐ Establish selection criteria that reflect the unique identity of Lodi.
- ☐ Clarify the policies and procedures to calculate and verify the 2% of appropriate construction projects.
- ☐ Elaborate on, clarify and distribute the policy and procedures in terminology appropriate to construction project cost estimating.

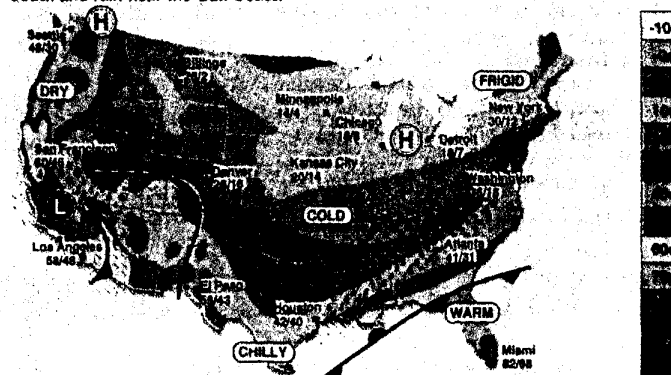
- ☐ Amend the AiPP Policy by adding any such clarifications of the qualifying costs for 2% calculation.
- ☐ Establish methods for timely coordination, review and verification of 2% calculation between Public Works and AiPP.
- ☐ Develop and distribute standard language for the appropriation and transfer of AiPP monies for all eligible construction projects.
- ☐ Include AiPP as a chapter in the City's capital budget.
- ☐ Create a Project Agreement Memo (PAM) for each project.
- ☐ Coordinate schedules between all departments.
- ☐ Establish effective contractual language.
- ☐ Develop an Intranet AiPP Database.
- ☐ Include AiPP staff early in the capital project planning process.
- ☐ Establish an annual planning process to review the future plans of various departments and to discuss potential mutual benefits of an arts project.
- ☐ Inform City departments that house public art on the policy requirement to budget for proper maintenance of pieces under their control.
- ☐ Set acceptable levels of annual maintenance costs for any new artwork.
- ☐ Require artists to present a maintenance schedule during the proposal process outlining required materials and estimated costs.
- ☐ Establish funding for first year's maintenance.
- ☐ Create and distribute an Interagency Maintenance Agreement.
- ☐ Survey the City's art collection.
- ☐ Create a database of pre-qualified and interested artists for public art projects.

| | | | | | |
|---------|----------|-------------|----------|----------|----------|
| 4/32 r | 41/33 r | Seattle | 46/32 s | 48/30 pc | 48/36 c |
| 3/14 sf | 26/23 sn | Sioux Falls | 71/7 pc | 14/4 sf | 25/13 pc |
| 7/43 r | 59/43 pc | Spokane | 32/12 s | 35/18 pc | 38/18 pc |
| 3/26 sf | 34/32 i | Tampa | 77/50 s | 76/58 sh | 77/68 pc |
| 4/17 c | 30/27 c | Wash. DC | 51/28 pc | 38/18 pc | 34/28 sf |

| Today | Wed. | Yest | Today | Wed. |
|---------|----------|-------------|----------|----------|
| Hi/Lo W | Hi/Lo W | Hi/Lo W | Hi/Lo W | Hi/Lo W |
| 42 s | 51/42 pc | Manila | 79/73 pc | 88/68 s |
| 127 c | 44/32 pc | Mexico City | 81/39 s | 79/48 s |
| 156 r | 70/57 sh | Montreal | 10/0 sf | 1/15 pc |
| 74 pc | 92/76 pc | Moscow | 28/18 c | 29/20 pc |
| 127 pc | 44/23 s | New Delhi | 79/51 s | 82/48 s |
| 45 i | 57/48 r | Osaka | 43/29 c | 42/31 pc |
| 39 s | 46/37 s | Oslo | 28/23 c | 39/26 pc |
| 62 i | 63/55 c | Paris | 57/36 s | 48/37 pc |
| 41 s | 51/41 c | Phnom Penh | 93/71 pc | 89/71 c |
| 69 s | 83/69 s | Rio | 65/71 s | 85/71 pc |
| 35 pc | 57/34 pc | Rome | 55/34 s | 55/35 s |
| 36 s | 44/34 s | San Juan | 85/70 pc | 84/70 sh |
| 35 s | 48/37 pc | Seoul | 46/35 sh | 49/33 pc |
| 33 pc | 48/32 pc | Singapore | 91/76 pc | 90/77 pc |
| 68 pc | 78/68 pc | Stockholm | 36/25 pc | 39/30 s |
| 68 pc | 77/66 pc | Sydney | 78/68 s | 81/61 pc |
| 33 r | 45/37 sh | Tai Aviv | 56/47 sh | 54/46 sh |
| 53 c | 77/55 sh | Tokyo | 41/34 sn | 47/34 pc |
| 69 pc | 83/72 c | Toronto | 18/6 sn | 10/1 pc |
| 39 c | 52/40 r | Vienna | 47/36 s | 44/32 s |
| 27 i | 50/26 i | Warsaw | 37/27 s | 42/31 pc |

partly cloudy, c-cloudy, sh-showers, t-thunderstorms, r-rain, i-ice

MOISTURE FROM THE TROPICS EASTWARD WILL BE VERY COLD TODAY. MOISTURE WILL COMBINE WITH COLD AIR TO PRODUCE SOME SNOW IN THE TENNESSEE VALLEY WITH ICE FARTHER SOUTH AND RAIN NEAR THE GULF COAST.



Shown are noon positions of weather systems and precipitation. Bands are high temperatures for the day. Forecast high/low temperatures are for selected cities.

Precipitation
 Showers
 T-storms
 Rain

Fronts
 Cold
 Warm
 Stationary

All forecasts and maps provided by
AccuWeather, Inc. © 2003
AccuWeather.com

DESTORIANDES, who was elected to the District 1 seat in November, voted against the contract. He said he sought Hallinan's opinion after speakers at seven nights of privatization workshops in January raised questions about the money transfer.

"I just wanted to confirm it for myself through an independent opinion," he said. "Staff just made it seem inconsequential and something that didn't warrant more attention."

State law does allow cities to recover some costs from such utility funds for services, including legal guidance or administrative oversight. "But they're not supposed to subsidize other funds," Hallinan said Monday.

■ To reach reporter Cheryl Miller, phone 546-8252 or e-mail cmiller@recordnet.com

evaluate chlorpyrifos, but state officials say more study is needed before a re-evaluation of that pesticide is warranted.

Between 1993 and 2002, the department re-evaluated 11 pesticides. Diazinon was re-evaluated at least once before because of concerns over dead hawks in orchards. The department determined another pesticide that was being phased out at the time was the likely cause of those deaths, Brank said.

In December, diazinon will be phased out of use for residential applications under a decision by the U.S. Environmental Protection Agency.

■ To reach reporter Audrey Cooper, phone 546-8298 or e-mail aacooper@recordnet.com

ED

an Sarvey
 Ceese said a
 one Sarvey
 has been
 unlikely.
 the power-
 ing between
 velopers of
 er building
 over plant
 water from
 a massive
 nstruction
 e attorney
 protested
 er pipeline
 ruiction on

ommunity
 irman Paul
 lpine defi-
 1,616 acre-
 iter it will
 ts cooling

towers, and the water will be available by 2005, when East Altamont is expected to be on line.

But Sensibaugh said he also needs assurances that Calpine will come through with its end of the deal.

"We are willing to commit 100 percent recycled water to Calpine," Sensibaugh said. "We just want to make sure (East Altamont) is a real project."

Keese said all sides agree that Calpine will use recycled water from Mountain House, but the details need to be worked out and will be part of the report's revision. Calpine filed an application with the commission in March 2001 to build the plant, which could generate enough power for about 1 million homes.

■ To reach reporter Kate Fowle, phone 833-1143 or e-mail kfowle@recordnet.com

Lodi sketches case for public art

By Jeff Hood
 Lodi Bureau Chief

LODI — Investing public money in art boosts the quality of life for Lodi residents and visitors, according to an official policy paper under consideration this week.

Lodi's first Art in Public Places master plan outlines how the city will fund, promote and preserve public art that will shape Lodi's identity, much the way the Pine Street arch has done for nearly 100 years.

Tea Silvestre, Lodi's arts coordinator, is scheduled to update the City Council at 7 a.m. today on the plan. He will conduct public workshops at 5:30 p.m. today and noon Wednesday at Hutchins Street Square. Public comments are due Friday.

The City Council approved a

public-art policy in 2001. A sandhill crane sculpture, created at a cost of \$35,000 and installed at the transit station, was the city's first official art project.

The next project, with a budget of \$217,888, is for the police station under construction on Elm Street, across from the existing station.

Silvestre said spending public funds on art has been controversial in cities such as San Francisco and Sacramento, but most residents understand the value.

"Cities that have been doing public art have proven it's worthwhile, and it'll be a few years before everyone's on board (in Lodi)," Silvestre said. "We have plenty of supporters, or else we wouldn't be where we are now."

Even before it had a public arts policy, Lodi spent money on

art projects such as the archlike entry to its downtown shopping district on School Street and a veterans memorial next to City Hall.

Silvestre said that without a policy that continues to generate new art, future city leaders could cut off funding.

Art for the new police station will be designed with the theme "In This Place ... on This Day," while "All Creatures Great and Small" is the theme for the future animal shelter's art, to be installed at a cost of \$78,021.

When a proposed aquatic park is built, art with the theme "From Water Springeth ..." will be included for \$118,000, while themes for the future DeBenedetti Park and indoor sports center haven't been chosen.

The plan also outlines ways to

encourage art donations by the private sector, strategies for temporary and changing art, and plans for lasting works.

"There is some flexibility, and I do like that," said Donna Phillips, a Lodi Arts Commission member who helped Silvestre with the plan. "I just like the idea we can do a variety of things with it."

The draft is available for review at City Hall, Hutchins Street Square, the Lodi Public Library, the Finance Department and the Park and Recreation Department or online at www.lodiarts.org.

Written comments should be submitted to Silvestre. Information: 333-5511.

■ To reach Lodi Bureau Chief Jeff Hood, phone 367-7427 or e-mail jhood@recordnet.com

filed 2-25-03